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DRAWING

HOWARD ARKLEY

IRENE BARBERIS

PAUL BOSTON

JANENNE EATON

ADRIENNE GAHA

GARETH SANSOM

TASMANIAN SCHOOL OF ART GALLERY
UNIVERSITY OF TASMANIA

SEPTEMBER 9 – 28
1985

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John R. Neeson

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DRAWING

This exhibition does not aim to be definitive about drawing per se. It is a deliberation upon the drawings of six artists currently working figuratively in Australia.

The artists all use images, and place before us sets of visual circumstances which rely upon recognition. The drawings are records of the individual artist's thinking through degrees of mutation of illusory forms and spaces. Our vision is liberated by the possibilities of representation, when a familiar, observed reality, is transformed and becomes simultaneously recognised and discovered.

The accompanying catalogue statements give us, the audience, a further privileged insight into the artist's immediate pre-occupations.

John R. Neeson.
Hobart, August 1985.

HOWARD ARKLEY

Born 1951, Melbourne.

STUDIES

- 1969-72 Prahran College of Advanced Education.
1973 Melbourne State College.

SOLO EXHIBITIONS

- 1974 Tolarno Galleries, Melbourne.
1976 Tolarno Galleries, Melbourne.
Coventry Gallery, Sydney.
1977 Coventry Gallery, Sydney.
1979 Tolarno Galleries, Melbourne.
1980 Coventry Gallery, Sydney.
1981 Tolarno Galleries, Melbourne.
Institute of Modern Art, Brisbane.
Solander Gallery, Canberra.
1982 Prahran College of Art Gallery.
1983 Tolarno Galleries, Melbourne.
Roslyn Oxley 9, Sydney.
1984 Roslyn Oxley 9, Sydney.
Quentin Gallery, Perth.
1985 Quentin Gallery, Perth.

GROUP EXHIBITIONS

- 1972 Ewing and George Paton Galleries, University of Melbourne.
1973 'Four Painters', Hawthorn City Art Gallery.
1974 Perth Drawing Prize, Art Gallery of Western Australia.
1975 George Crouch Drawing Prize, Ballarat Fine Art Gallery.
1978 'Map Show', Ewing Gallery, University of Melbourne.
1979 Coventry Gallery, Sydney.
1980 Georges Invitation Art Prize.
'Works on Paper', Hamilton Art Gallery.
1981 'Australian Perspecta 1981', Art Gallery of New South Wales, Sydney.
The John McCaughey Memorial Art Prize, National Gallery of Victoria.
1982 'Australian Furniture', Banyule Gallery, Heidelberg, Victoria.
'Popism', National Gallery of Victoria.
'Recent Abstract Painting', Wollongong City Gallery.
'The Seventies', Australian paintings and tapestries from the collection of the National Australia Bank, National Gallery of Victoria.
1983 'Against the Wall', works from the Michell Endowment of the National Gallery of Victoria Melbourne University Gallery.
The John McCaughey Memorial Art Prize, National Gallery of Victoria.
'A Melbourne Mood', Australian National Gallery, Canberra.
'Vox Pop Into The Eighties', National Gallery of Victoria.

GROUP EXHIBITIONS (Cont'd)

- 1984 'Form-Image-Sign', Art Gallery of Western Australia.
'New Art', Banyule Gallery, Heidelberg, Victoria.
'Anzart Australian and New Zealand Artists in Edinburgh', 'Meanings and Excellence'.
1985 'Meaning and Excellence', Melbourne University Gallery and Ewing and George Paton Galleries.
'Visual Tension', A.C.C.A., Melbourne.

AWARDS AND COMMISSIONS

- 1976 Alliance Francaise Art Fellowship.
1977 Artist-in-Residence, Moya Drying Studio, Cite Internationale Des Arts, Paris.
Artist-in-Residence, Visual Arts Board Studio, New York.
1980 Decorated tram project, Victorian Ministry for the Arts.
1982 Special Project Grant, Visual Arts Board.
1983 Lift-out Centrefold Virgin Press, Melbourne.

SELECTED BIBLIOGRAPHY

- Bernice Murphy: *Australian Perspecta 1981* (Catalogue), Art Gallery of New South Wales, Sydney, 1981.
Janine Burke: 'Bringing it all back home, thoughts on recent abstract painting', *Art and Australia*, 18, 4, Sydney, 1981.
Paul Taylor: 'Wall Painting' (Muzak Mural), Institute of Modern Art Bulletin, Brisbane, July 1981.
Mary Eagle: 'Things fall apart: the visual arts in Melbourne', *Australian Art Review*, Sydney, 1982.
Sue Webster: 'Visitors and Vitality: Current Trends in Contemporary Art in Queensland', *Australian Art Review*, Sydney, 1982.
Bernice Murphy: 'Recent Paintings in Australia', *Flash Art 110*, Milan, January, 1983.
Paul Taylor: 'Australian 'New Wave' and the 'Second Degree'', *Art & Text 1*, Melbourne, Autumn, 1981.
Paul Taylor: *Popism* (Catalogue), National Gallery of Victoria, 1982.
Denise Robinson: *Meaning and Excellence* (Catalogue), Anzart Edinburgh International Festival, 1984.

NO STATEMENT

WORKS EXHIBITED

1. *Lanced Lace*, 1984
Acrylic on paper
112.5 x 152cms.
2. *Untitled*, 1984
Acrylic on paper
112.5 x 152cms.
3. *Untitled*, 1984
Acrylic on paper
112.5 x 152cms.



IRENE BARBERIS

Born 1953, London.

STUDIES

- 1972-73 Prahran College of Advanced Education.
- 1974-75 Travelled to New York and Europe.
- 1975-76 Preston Institute of Technology.
- 1977-78 The Victorian College of the Arts (Graduate Studies Painting).
- 1979-80 The Keith and Elisabeth Murdoch Travelling Fellowship.

SOLO EXHIBITIONS

- 1979 Pinacotheca, Melbourne.

GROUP EXHIBITIONS

- 1976 'Drawing — Some Definitions', Ewing Gallery, University of Melbourne.
'Drawing — Some Definitions', Institute of Modern Art, Brisbane.
- 1978 'Eight Women Realists', The Victorian College of the Arts.
'Five Melbourne Artists', Coventry Gallery, Sydney.
'Graduate Exhibition', The Victorian College of the Arts.
- 1979 'Still Life Still Lives', Ballarat Fine Art Gallery. Sponsored by the Glenfiddich Company and the Australian Gallery Directors' Council.
The Keith and Elisabeth Murdoch Travelling Fellowship Exhibition, The Victorian College of the Arts.
- 1980 Cite Internationale des Arts, Paris.
- 1981 Cite Internationale des Arts, Paris.
- 1982 'Preston to Phillip', Reconnaissance, Melbourne.
- 1983 'Faces and Figures Drawn from Life', Heidi Park and Art Gallery, Victoria.
'New Art', selections from the Michell Endowment, Banyule Gallery, Heidelberg, Victoria.

AWARDS AND COMMISSIONS

- 1976 Designed costumes for 'Glimpses', Australian Ballet Company.
- 1977 Billboard. Art in the Streets Project, Victorian Ministry of the Arts.
- 1978 N.S. Eckersley Scholarship.
Visual Arts Board, Australia Council — Special Project Grant.
- 1979 The Keith and Elisabeth Murdoch Travelling Fellowship.
- 1980 University of Sydney. Residence at the Cite Internationale des Arts, Paris.
Visual Arts Board, Australia Council. Residence at International Village, Vence, France.
- 1984 '2 Billboards', 150th Year Celebration Project, Victorian Ministry of the Arts.
- 1985 Mural, Melbourne Grammar School.

STATEMENT

"... Colour ... the colour runs along with the ideas. Gradually the compositions, ideas, and colours become one. No colour? It's the marks ..."

WORKS EXHIBITED

- 4. *Self Portrait*, 1983
Graphite and conte on paper
- 5. *Eight painted drawings*





JANENNE EATON

Born 1950, Melbourne.

- 1970 Diploma of Art and Design, Caulfield Institute of Technology.
1984 Bachelor of Arts, Fine Art, The Australian National University.

SOLO EXHIBITIONS

- 1977 Lister Gallery, Perth.
1980 Hogarth Gallery, Sydney.
1982 Hogarth Gallery, Sydney.
1983 Pinacotheca, Melbourne.
1984 Mori Gallery, Sydney.

GROUP EXHIBITIONS

- 1976 Undercroft Gallery Acquisitions Exhibition, University of Western Australia Art Collection, Perth.
1977 Undercroft Gallery Acquisitions Exhibition, University of Western Australia Art Collection, Perth.
1978 Georges Invitation Art Prize, Melbourne.
1981 Gallery Huntly, Canberra.
National Art Award, Canberra.
1982 Gallery Huntly, Canberra.
Canberra School of Art Gallery Staff Show.
1983 'New Art', Selections from the Michell Endowment, National Gallery of Victoria, Banyule Gallery, Heidelberg, Victoria.
1985 'Collectors Choice', Gallery Huntly, Canberra.

BIBLIOGRAPHY

Robert Lindsay: *The Seventies*, Australian paintings and tapestries from the Collection of the National Australia Bank, 1982.

Art and Australia, Vol.18, No.1, Spring 1980. Exhibition commentary.

Art and Australia, Vol.22, No.3, Autumn 1985. Exhibition commentary.

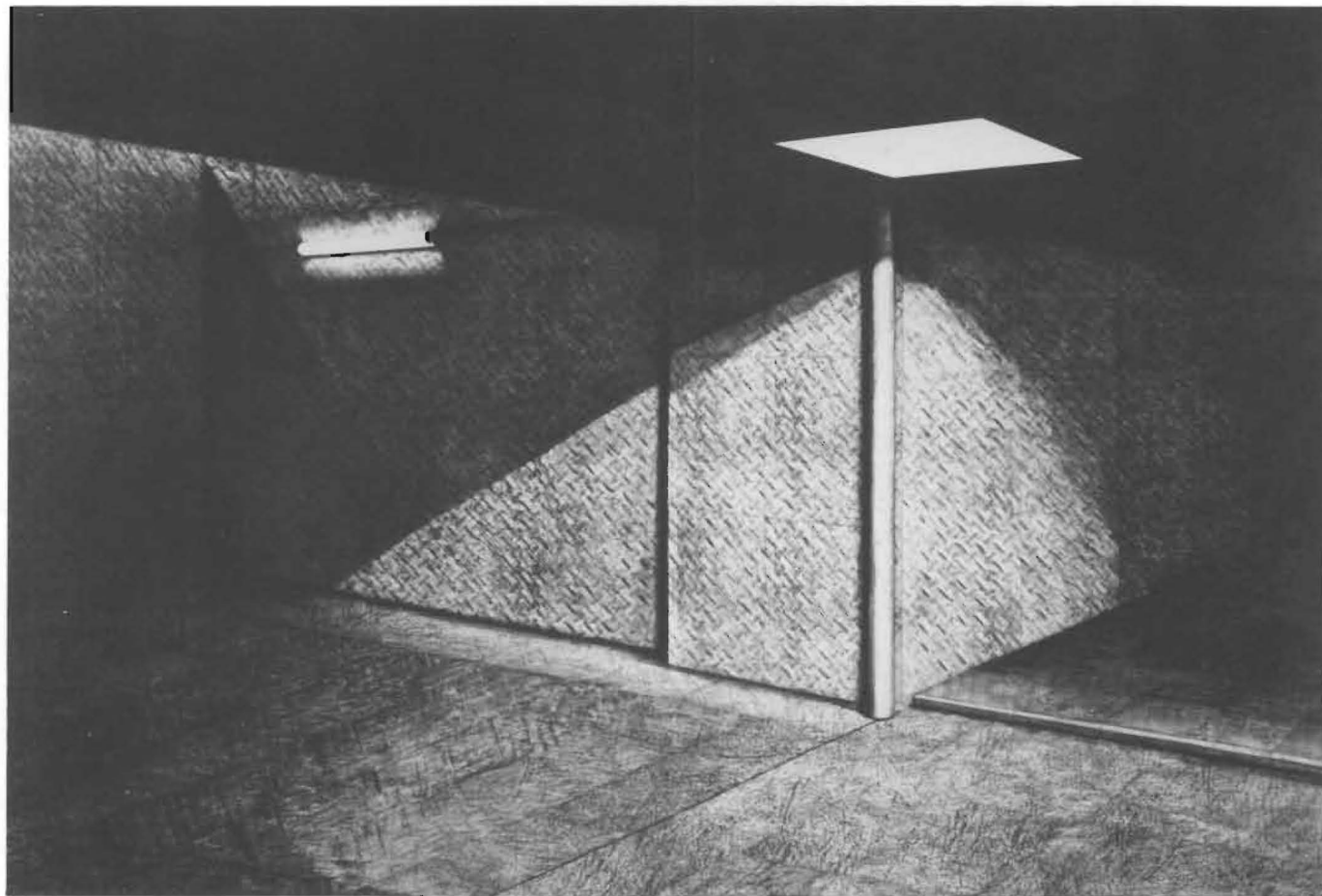
Drawing Now: Contemporary Figurative Drawing in Australia. Forthcoming book by McMillan.

STATEMENT

To draw is to throw a bridge between the impulses of the imagination and the physical world.

WORKS EXHIBITED

9. *Canberra III*, 1982
Carbon and graphite on paper on canvas
161 x 228cms.
10. *Sydney II*, 1984
Carbon and graphite on paper on canvas
161 x 228cms.



ADRIENNE GAHA

Born 1960, Sydney, Australia.

STUDIES

- 1979-81 Art Certificate, East Sydney Technical College.
1982 Higher Art Certificate, East Sydney Technical College.
1984 Second year undergraduate studies, visual arts, Sydney College of the Arts.

EXHIBITIONS

- 1983 October, 'Bunker to Bunker', five artists from Betaville. Group show, Art Unit, Sydney.
'Womens Work', in conjunction with the Women in Arts Festival, Cell Block Theatre, Sydney. Drawings exhibited in conjunction with the Seymour Student Theatre's opening of Genets, 'The Balcony', Seymour Centre foyer, Sydney.
1984 June 'Last Past The Postism', (recent paintings and drawings. Group show, Art Unit, Sydney.
1985 Drawings, Dusseldorf and Cologne, Germany. 'Perspecta', Sydney.

PERFORMANCE

- 1983 'Told by an Idiot', in 'From the Art Bunker', performance night organised by Art Unit, Trade Union Club, Sydney.
1984 Art Unit benefit 'Told by an Idiot', Art Unit Sydney.
Margret Lasica's Studio 'Told by an Idiot', Melbourne.
'Told by an Idiot', Artists Week, Fringe Club, Adelaide Festival, Adelaide.
'Told by an Idiot', Canberra School of Art, Canberra.
'Told by an Idiot', Characters One, Trade Union Club, Sydney.
1985 'Breaking the Rules', a week of performance.
'Potboiler', written, directed and performed by 'Told by an Idiot', Performance Space, Sydney.

PROFESSIONAL EXPERIENCE

- 1982 Curated 'Womens Work', Cell Block Theatre. Designed and painted the sets for Sunshine Houses production of 'The Wizard of Oz', Sydney.
1983 Modern Dance with Jane McLennon, Sydney. Five week workshop in Modern Dance, Russell Dumas, Sydney.
Assistant to Tim Maguire, painting mural, 'Faulty Good', Woolloomooloo Mural Project, Sydney.
1984 Performed in Derek Kreckler's 'Last Stand/Stand Still', Performance Space, Sydney.
Performed in Derek Kreckler's 'Tell Everyone', Artists Week, Adelaide Festival, Adelaide.
1985 Controlled audio visuals for two performances by Richard Grayson, guest artist at The Performance Space and Art Space, Sydney.

STATEMENT

My drawings are concerned with investigating those classical signifying practices that have been traditionally bound up with the figurative representation of sensual and erotic themes in western art.

I have chosen to focus on the male nude because this figure has become invested with meanings and associations resonant with the values and beliefs that underpin a patriarchal and individualist world view whose consolidation in the High Renaissance, Baroque and Mannerist periods due to the patronage of the Catholic Church, the beginnings of modern capitalism and the growth of Humanism, makes the art of these periods a particularly rich source of imagery for my work.

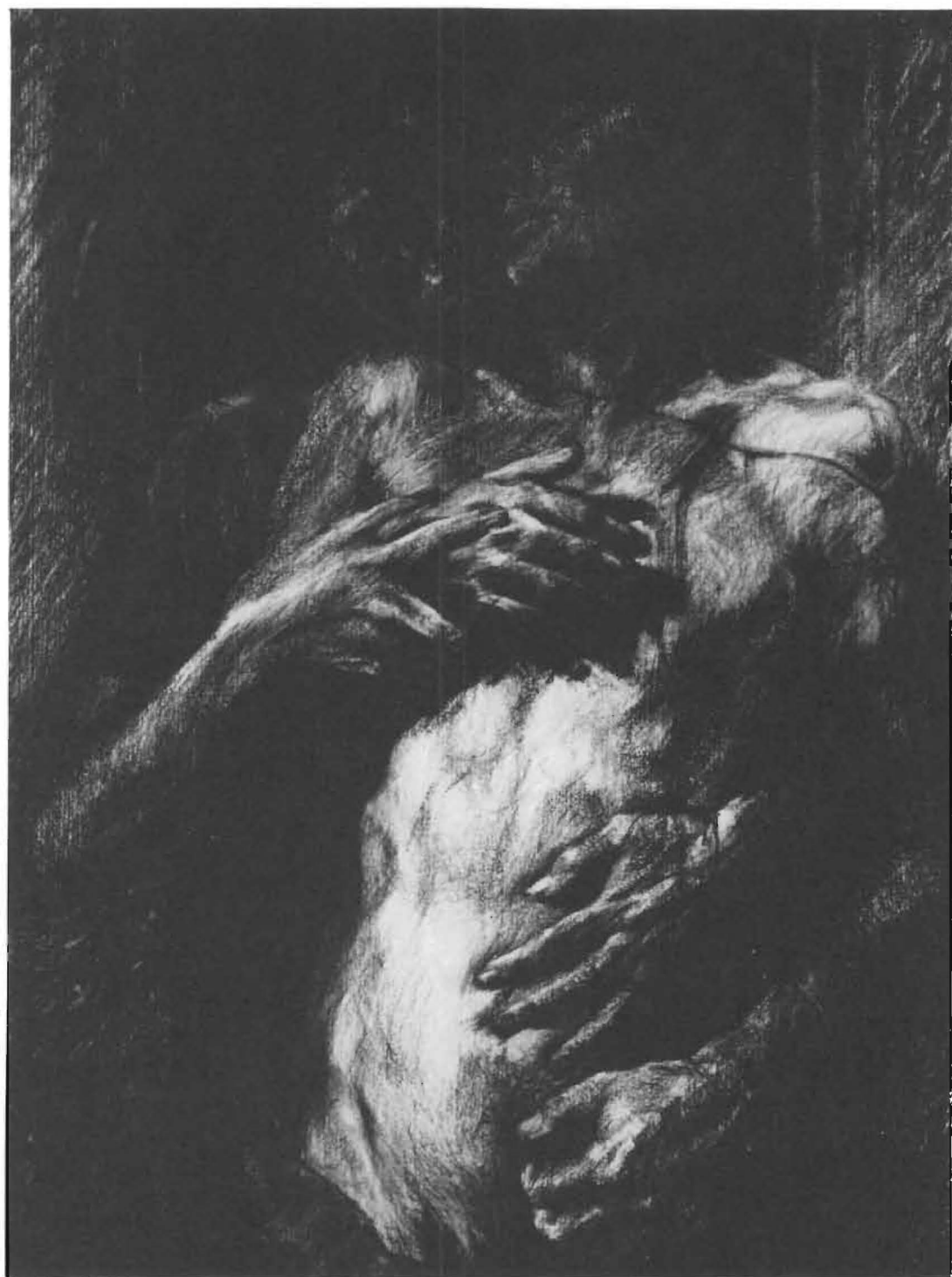
I believe strongly that the signifying practices I have chosen to investigate not only reflect but in themselves maintain and reproduce these values and beliefs, so that the deep and hidden nature of their influence within contemporary modes of representation and imagery has in turn, a fundamental effect on the way we see ourselves as individuals and social beings.

By appropriating the imagery and representational practices of these periods, I have found I am able to work at resolving an intellectual concern with a personal and expressive one. I am working towards evoking a sensual response to the drawings themselves. For it is through this response that the viewer becomes forced to question his/her relationship to images of this kind.

The way in which the drawings are rendered; their high chiaroscuro their fragmentation are vital elements in the overall intentions underlying these drawings, as in all my work such as performance. This intention is always, to question the signifying practices specific to mediums of representation, so that the values they reflect and imply becomes displaced, overturned and raised up for inspection.

WORKS EXHIBITED

11. *What Are Little Boys Made Of?* No.1
Charcoal on paper
63.05 x 86.05cms.
12. *Scourging*, No.2
Charcoal on paper
72 x 120cms.
13. *What Are Little Boys Made Of?* No.2
Charcoal on paper
63.05 x 86.05cms.
14. *Torso*
Charcoal on paper
63 x 98.05cms.
15. *Implied Proximity*
Charcoal on paper
128 x 75cms.
16. *Pieta* No.1
Charcoal on paper
72 x 120cms.



GARETH SANSOM

Born 1939.

STUDIES

1959-64 Royal Melbourne Institute of Technology.

SOLO EXHIBITIONS

- 1959 Richman Gallery, Melbourne.
1963 Argus Gallery, Melbourne.
1965 South Yarra Gallery, Melbourne.
1966 Gallery A, Melbourne and Sydney.
1968 South Yarra Gallery.
1970 Gallery A, Melbourne.
1973 Sweeney Reed Gallery, Melbourne.
1975 Sweeney Reed Gallery, Melbourne.
Warehouse Gallery, Melbourne.
1977 Warehouse Gallery, Melbourne.
1978 Survey Exhibition, 1964-1978, R.M.I.T.
Gallery, Royal Melbourne Institute of Technology.
1979 Studio Exhibition, Napier Lane, Richmond.
1982 Roslyn Oxley Gallery 9, Sydney.
Realities Gallery, Melbourne.
Ray Hughes Gallery, Brisbane.
1983 Realities Gallery, Melbourne.
Roslyn Oxley Gallery 9, Sydney.
Ray Hughes Gallery, Brisbane.

SELECTED GROUP EXHIBITIONS

- 1961 Italian Travelling Scholarship Exhibition, National Gallery of Victoria.
1963 'CAS Exhibition', Argus Gallery, Melbourne.
1964 'CAS Exhibition', Argus Gallery, Melbourne.
'Survey Exhibition', MOMAD, Melbourne.
1965 McCaughey Prize, National Gallery of Victoria.
'Recent Acquisitions', National Gallery of Victoria.
'New Generation', MOMAD, Melbourne.
'Decade', R.M.I.T., Storey Hall, Melbourne.
Georges Prize, Melbourne.
1966 'Carnegie Collection', National Gallery of Victoria.
'The Nude in Australian Art', Gallery A, Melbourne.
'Young Melbourne Painters', Gallery A, Sydney.
McCaughey Prize, National Gallery of Victoria.
1967 Group Exhibitions in Los Angeles, San Francisco, Washington.
Georges Prize, Melbourne.
1968 Georges Prize, Melbourne.
1970 'Travelling Exhibition of Australian Art', South-East Asia.
1973 'Travelling Exhibition of Australian Art', New Zealand.
1975 'Artists' Artists', National Gallery of Victoria.
'Recent Drawing', National Gallery of Victoria.
'Ten Caulfield Artists', Monash University.
Georges Prize, Melbourne.

STATEMENT

Drawing for me is the limited or unlimited use of various types of LINE on any surface, in any medium. This can/ may be selfcontained or as a means to an end. That is, the work is a work in its own right or something purely exploratory — a trigger mechanism for future consolidation. Very often one type of drawing will become another within the act of mark making.

Ultimately, drawing's real purpose for me is a rather selfish thing in that all the stepping-stones may not be revealed until many PAINTINGS later.

WORKS EXHIBITED

17. *16 Drawings Untitled*, 1985
Oil, wax and enamel on Kent Paper
56 x 76cms.



GARETH SANSOM (Cont'd)

GROUP EXHIBITIONS

- 1977 'Collage', Ray Hughes Gallery, Brisbane.
Georges Prize, Melbourne.
- 1978 'Recent Acquisitions', Ballarat Fine Art Gallery.
'Baldessin Memorial Exhibition', Realities Gallery, Melbourne.
- 1979 'Images', The Victorian College of the Arts Gallery, Melbourne.
- 1980 'Self Portrait/Self Image', The Victorian College of the Arts Gallery, Melbourne.
'Recent Acquisitions', Ballarat Fine Art Gallery.
'Frame of Reference', George Paton Gallery, The University of Melbourne.
- 1980 McCaughey Prize, National Gallery of Victoria.
'Selections from CAE Collections', R.M.I.T. Gallery, Melbourne.
'Spectres of our Time', Royal South Australian Society of Arts Gallery.
'Summer Exhibition 1981', Realities Gallery, Melbourne.
'Recent Acquisitions', National Gallery of Victoria.
- 1982 'Collage', Regional Development Exhibition, Visual Arts Board.
Fourth Biennale of Sydney, Art Gallery of New South Wales.
- 1983 'Perspecta', Art Gallery of New South Wales.
- 1984 'Vox Pop Into The Eighties', National Gallery of Victoria.
'Recent Australian Painting', Art Gallery of South Australia.
- 1985 'Visual Tension', Australian Centre for Contemporary Art, Melbourne.

AWARDS

- 1975 Visual Arts Board, Special Projects Grant.
- 1976 Visual Arts Board, Travel Grant.
- 1979 Tram Project, Victorian Ministry for the Arts.
- 1981 Visual Arts Board, Standard Grant.
- 1982 Visiting Artist Stedelijk Museum, Amsterdam, Holland.
- 1984 Hugh Williamson Prize, Ballarat Fine Art Gallery.
Visual Arts Board, Full Standard Grant.
- 1985 Artist-in-Residence, The University of Melbourne.

BIBLIOGRAPHY

- Mervyn Horton: *Present Day Art in Australia*, Sydney, 1969.
- Kim Bonython: *Australian Painting of the Sixties*, Rigby, 1970.
- Ross Luck: *A Guide to Modern Australian Painting*, Melbourne, 1969.
- Kim Bonython: *Australian Painting 1970-1975*, Rigby, 1976.
- Bernard Smith: *Australian Painting*, Oxford University Press, 1972.
- Kim Bonython: *Australian Painting 1975-1980*, Rigby, 1980.
- Gary Catalano: *The Years of Hope, Australian Art and Criticism 1959-1968*, Oxford University Press, 1981.
- Graeme Sturgeon: 'Gareth Sansom', *Art and Australia*, December 1977.
- William Wright: *Vision in Disbelief*, Biennale of Sydney (Catalogue), Art Gallery of New South Wales, 1982.
- Janine Burke: *Self Portrait/Self Image*, (Catalogue), Victorian College of the Arts, Melbourne 1981.
- Janine Burke: 'Gareth Sansom', *The Collage Show* (Catalogue), Regional Development Programme, Australia Council, Sydney, 1982-83.
- Bernice Murphy: *Australian Perspecta 1983* (Catalogue), Art Gallery of New South Wales, Sydney 1983.
- Bernice Murphy: 'Recent Painting in Australia', *Flash Art 110*, Milan, January 1983.
- Robert Lindsay: *Vox Pop* (Catalogue) 1983, National Gallery of Victoria.
- Ron Radford: *Recent Australian Painting, A Survey 1970-1983* (Catalogue), Art Gallery of South Australia, 1984.

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